

HEY

HEY

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HEY

HEY RONNIE

NUMBER SIX

May 2010

H100s has been receiving a lot of zine hype ever since DISTORT introduced me (and apparently the rest of the world) to their first EP, which absolutely crushes their second and third efforts. Few songs from the past forty years can make my blood boil like "dismantle". A tingling, shivering, uneasy, queasy feeling takes over every time I hear that opening wail- "HHUUUUUUUUUUUUUAAAAAHHHHHHH". I wonder if Chris always sounded that sick live or he just felt extra shitty that day. NINE SHOCKS TERROR's two 7"s also put a lump in my throat (the splits are passable and my tape of Paying Omage is fucked up- further listening will help me get off the fence): "This pisshole's chock full of bald pricks/strangle yourself to death with your stupid ass fucking suspenders"- no further explanation needed.

I'm not qualified to talk about this band really, as they are the best and most hardcore band of all time- consistently playing and releasing powerful records for almost thirty years now. However, I will mention that their most recent vinyl effort is a

fucking masterpiece. Almost every song is initiated with the spewing of some tongue twisted Japanese, then the distortion and speed take over. [REDACTED]

[REDACTED] this record is just bullshit.

GAUZE



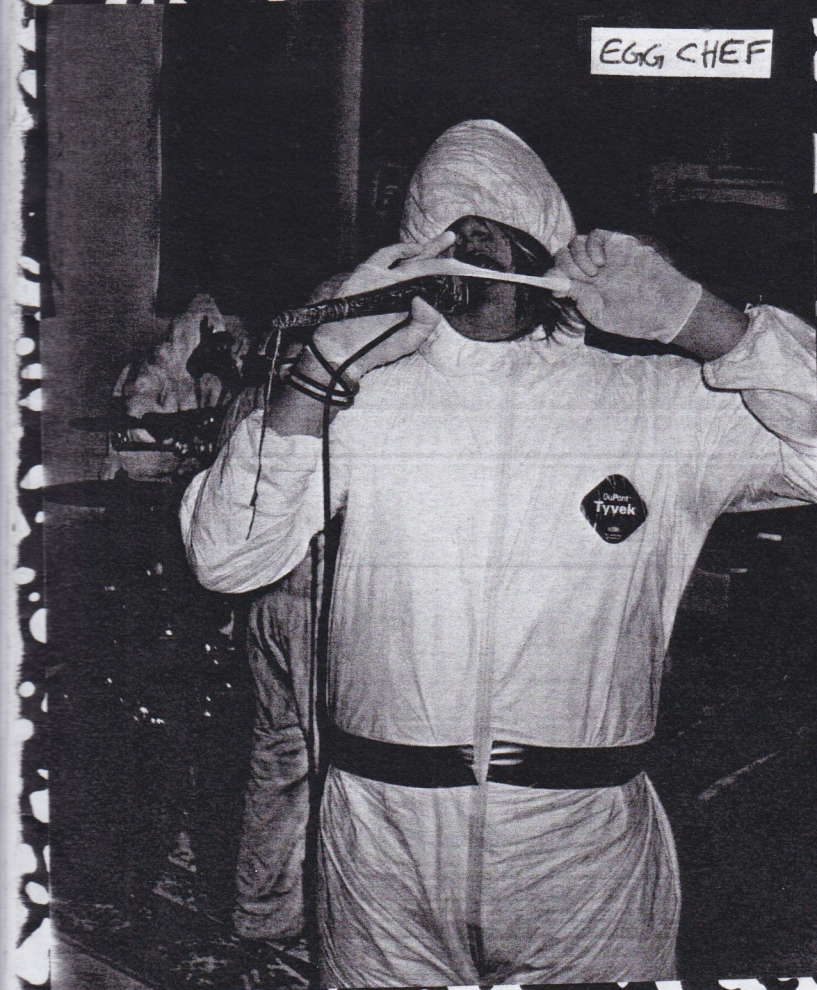
EGG CHEF

ST LOUIS SCENE REPORT

By no means is this list complete, just a personal documentation of shit goin down in St. Louis.

BANDS:

Cardiac Arrest are still god. Shaved Women makes me spit blood. I put on black lipstick and stare at the walls to Doomtowntown- St. Louis' newest super group and the Midwest's answer to Masshysteri and those other gloomy melodic punk bands from Scandinavia. There's a pretty big thrash metal scene that I don't care about, but some of those guys come to hardcore shows and are very friendly. Egg Chef from Belleville, IL try to out-weird the Darvocets and succeed only because they listen to techno. Maximum Effort look up to the Darvocets as well for lyrical content, but play faster and tighter than the aforementioned band. Sweet Tooth tries to sound like Jellyroll Rockheads and Idol Punch but fails miserably. Godfodder's back from a multi-month breather, sloppier than ever with their new songs. Sack Lunch and Suburban Smash are napping right now while members study abroad (jerk off) in Southeast Asia for another couple months. The Humanoids have no idea if their new Lp is going to be on No Idea, but they've been sitting on new songs for over a



CARDIAC ARREST

year now. Black for a Second invented the perfect head banging formula by mixing Jawbreaker's melodies with Motorhead's power. According to MRR, The Haddonfields are better than The Lillingtons. Bunnygrunt, who play excellent rocknroll/power pop, rarely gig these days due to old age. The Wifflers and Squidblade both try to ape the "Minneapolis" sound (ie: D4, Off With Their Heads, Banner Pilot). Suburban Epidemic is still out of commission, hopefully by summer they'll be playing again. Trenchfoot might turn into a Nirvana cover band. I just saw Glass Teeth for the first time last month-awesome noise/weird hardcore/punk, I can't describe. Medical Tourists ape Devo and the Screamers, I hear their drum machine makes killer smoothies.

PIZZA:

Imo's makes "St. Louis style" pizza. Most non-locals hate it, and I did too. The formula: thin, crispy crust, sweet sauce, and watery nacho cheese-esque topping. I'm still unsure about it actually, but I had it with pepperoni a couple months ago and it wasn't awful. Maurizios in downtown rules. They have a 1 am buffet that's too expensive for a scab like myself but a great idea nonetheless. Cici's is a chain I think, but there aren't any in southern Illinois. The one time I went was pure heaven: \$4 buffet, ask for any combo of toppings and they make the pizza for you, brownies, and an awesome arcade with Simpsons, Teenage Mutant Ninja Turtles, and Primal Rage games. That's all I've got, this section is weak. Ask Rob Ruz for more. He's a pizza connoisseur.

DOOMTOWN

DOOMTOWN

NUCLEAR FAMILY

NUCLEAR FAMILY

Nuclear Family. I think I've dorked out over this band in almost every previous issue of this zine. They played St. Louis in March and afterward, when I drew up the courage to ask them for an interview, they had somewhere else to be: a rollerskating party, I believe. "Come with us," Zach said. It was a school night. It was already past 1 am- I had to wake up in less than 6 hours. I gave them my excuse. "Drop out," he said. They were noble enough to do the interview via snail mail...

M: State your name and what you play

Z: I'm Zach. I play guitar.

P: Paul, drums

J: I'm Jenn, I sing.

W: Jamie. Bass.

M: Why did Nuclear Family start? Isn't Acid Reflux punk enough? Why another band?

J: Zach and Lucas started this band.

P: The originally drummer and Zach and I all lived in the same house and one day Lucas and Zach went in the basement to jam and I wasn't doing anything so I came down. Eventually it became more of a real thing. For a while somebody else was going to sing and play saxophone but that didn't really work out.

Z: Initially it was kind of for us to play instruments we couldn't really play.

P: Lucas was a drummer. And you could sort of play guitar and I could sort of play bass.

Z: Yeah, the idea was just kind of learning to play and also playing different stuff from what we were more used to playing, not hardcore punk. We started this about the same time that Acid Reflux was starting too. They're two pretty different things I think.

M: What is it like being a punk in New York in this day and age?

Z: It's hard man.

P: Like today we almost got thrown out of this brunch buffet.

Z: We are constantly at war with yuppies. They doubled the price of gelato so only the rich can afford it. Nobody understands us man. We are cultural refugees.



M: Describe a typical Albany show.

W: Throwing

P: Yeah, there's a lot of throwing of everything. Anything and everything.

J: A lot of half assed moshing

P: That's not true!

Z: Serious moshing. Lots of half assed falling.

Consistently there is tea bagging.

P: Someone is pantsed generally. Now most of the time there is skateboarding cause there's a miniramp at one of the main houses that do shows.

Z: Shows here are better than almost anywhere else.

M: Tell me about the lyrics to "Double speak" - "you can't control me now because I am no longer of your kind" - is this about a specific person or group? If so, elaborate.

J: Was I mad at my boss or something? I don't know.

When I first started writing the songs for this band I was trying not to sing about personal things, things that affected me really directly, because...

Z: It hurts

J: So yeah, it was about my boss when I worked at this shitty hotel. It's more universal. It's about any authority figure, bosses, parents, whatever, that wants you to be something, and you're not going to be what they want you to.

Z: Before I was punk I was anti-parent. Now I'm REALLY anti-parent.

J: Exactly

M: Talk about scary things. What scares you? Scariest situation or sight ever experienced...

Z: Well, to start, I'm personally not afraid of

anything. Paul is afraid of bumble bees.

P: I'm not afraid of bumble bees! I'm afraid of wasps and hornets.

W: I don't know...

J: Bungee jumping

Z: Really?

J: Kind of.

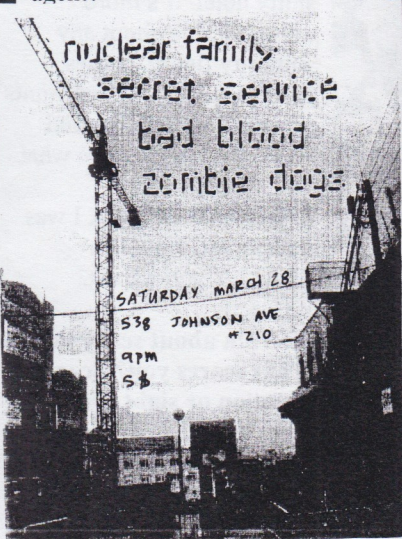
M: In your eyes does the internet have a net positive or negative effect on punk. Defend your position!

P: I would say net positive. Cause even though there's lots of dumb shit, you can download any record and there's not records that scum bag collectors only get to hear.

Z: Agreed. People complain that some people don't make fliers anymore and just post shows on Facebook or some shit, but fuck, there are still people making awesome fliers and the people that don't would have just made a half assed shitty flier before the internet too.

P: It's a lot easier to book tours. Imagine having to make all those long distance phone calls, having one of those machines that tricks a payphone into thinking you put a quarter in and camping out by that payphone all day, is insane.

Z: What's the point even in booking agents these days? Do they even make calls? They probably just send out some Facespace e-mails just like anybody. That shit is so dumb. The internet has made it so easy, why would you bother with hiring a booking agent?



M: Another NY question: do you feel empowered by all of the legendary bands from your state? (Ramones, Antidote, Urban Waste, Cro Mags) - To what extent

does your location influence your music and daily life?

P: I would say that the amount of love for Madball is higher than if we lived somewhere else. I'm speaking for Jamie and I...

Z: I would say that it seems like most people here don't really feel any real affiliation with NYC. Like, some of those bands are great, but it's not really our history. And people are proud of the few good old bands from Albany,

but that too is so separate. It's not like any of those people are still around. Even bands from the 90s, like Monster X and Devoid of Faith, Paul is the only person from either of those that still has anything to do with punk here.

J: I'm so far removed from, like, the Ramones. Like it's the same kind of appreciation I would have for the Germs for instance.

P: I feel like NY Hardcore

was more a part of my upbringing because I'm from here.

Z: Yeah, I guess. Maybe that's why we all have such an appreciation for Agnostic Front "Victim in Pain". And when I talk to some punks in other places they're like "Agnostic Front, are you serious?". And I think, "fuck yes, you idiot, Victim in Pain rules".



P: That's all so silly anyway, because the New York scene now is all people from somewhere else anyway.

M: Bands used to have simple emblems to represent their band. Black flag had the bars. Husker Du had a circle with lines in it. Flipper had a fish. These gave fans a visual aid to accompany the music and something to paint on walls and carve into desks. Is there some higher used for these logos and is Nuclear Family using the "atom" symbol that appeared on the first two demos in this way? Are band logos in any way useful in 2010 or just simply redundant?

Z: Well, first off, I never feel the urge to carve that atom symbol into desks or paint it on walls, but if anybody else wants to do that, that would rule. As far as relevance of logos goes, I don't think they're less relevant. People just did it more back then. I mean, bands like Fucked Up have done it lately and that logo is super recognizable but also really derivative. But if more bands did logos now that would be awesome. I would paint them on my jacket.

P: I feel like it's more forced than it used to be.

Z: But even back then it probably was.

P: The atom symbol was something that we used the first time because we didn't really have ideas for art, and we've kept using it some.

J: I think our sound has changed a lot since the beginning. And that stupid logo is the only thing that's really stayed the same.

Z: Our sound hasn't really changed that much.

M: How do you make a living? How do you cope with how you make your living? How do you cope with life?

W: Barely? I'm a screen printer/metal scrapper

P: I'm also in the t-shirt business.

Z: Is it true that you guys are co-workers? How do you cope with that?

P: It's fine. Sometimes I get a little distressed when I offer Jamie a ride to work and he turns me down. When I look outside and it's windy and rainy and ask if you want a ride and you're like "ehh, I'd rather ride into the wind and the rain". That's fine, you don't want to spend 5 minutes in a car with me. Oh, and I cope by moshing.

J: Is that how you cope with your work and your life?

P: Exactly. Mosh at work, mosh at life.

J: Currently I'm unemployed but next week I'll be a farm worker. I cope with that because that's actually the only work I've ever done that makes me not want to hurt myself or others. How do I cope at life? I don't know, not well. I work til I have enough money to go somewhere else, stay there until the money runs out, and then come back and work again.

Z: I don't make a living. Right now I'm hoping this guy shows up on Monday to buy my dirty underwear. Also I do my roommate's laundry, washing his cum rags, in exchange for much of my rent. Right now my assignment is to get him a framed poster of Rob Halford. I cope with life by having that be all I do. It's going pretty well.

M: Future plans as people and a band:

Z: No Future. No Goals.

P: That's kind of not true. We have an LP coming out on local label, Loud Punk.

J: I think we're all planning on moving to other cities.

Z: Yeah, we all have vague plans of moving or spending lots of time in other countries soon. But also, this LP, and a tour in August of probably just the northwest US. A bigger one in November before we all split town for a while.

M: Death threats:

P: We're not really a death threatening kind of band.

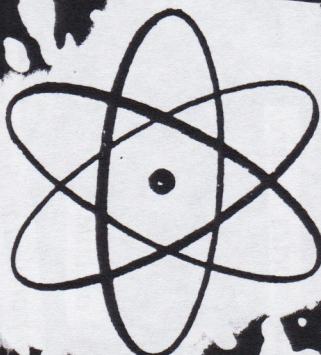
Z: I mean, that one Deaththreat is okay...

P: The other one is awful. Death threats. Neither band is very good.

GUILTY FACES



WITH: NUCLEAR FAMILY
AND ANIMAL WARHEAD
AT 19 GRANT AVE
SUNDAY 2:15 PPM \$5



NUCLEAR FAMILY
NUCLEAR FAMILY PRESENTS

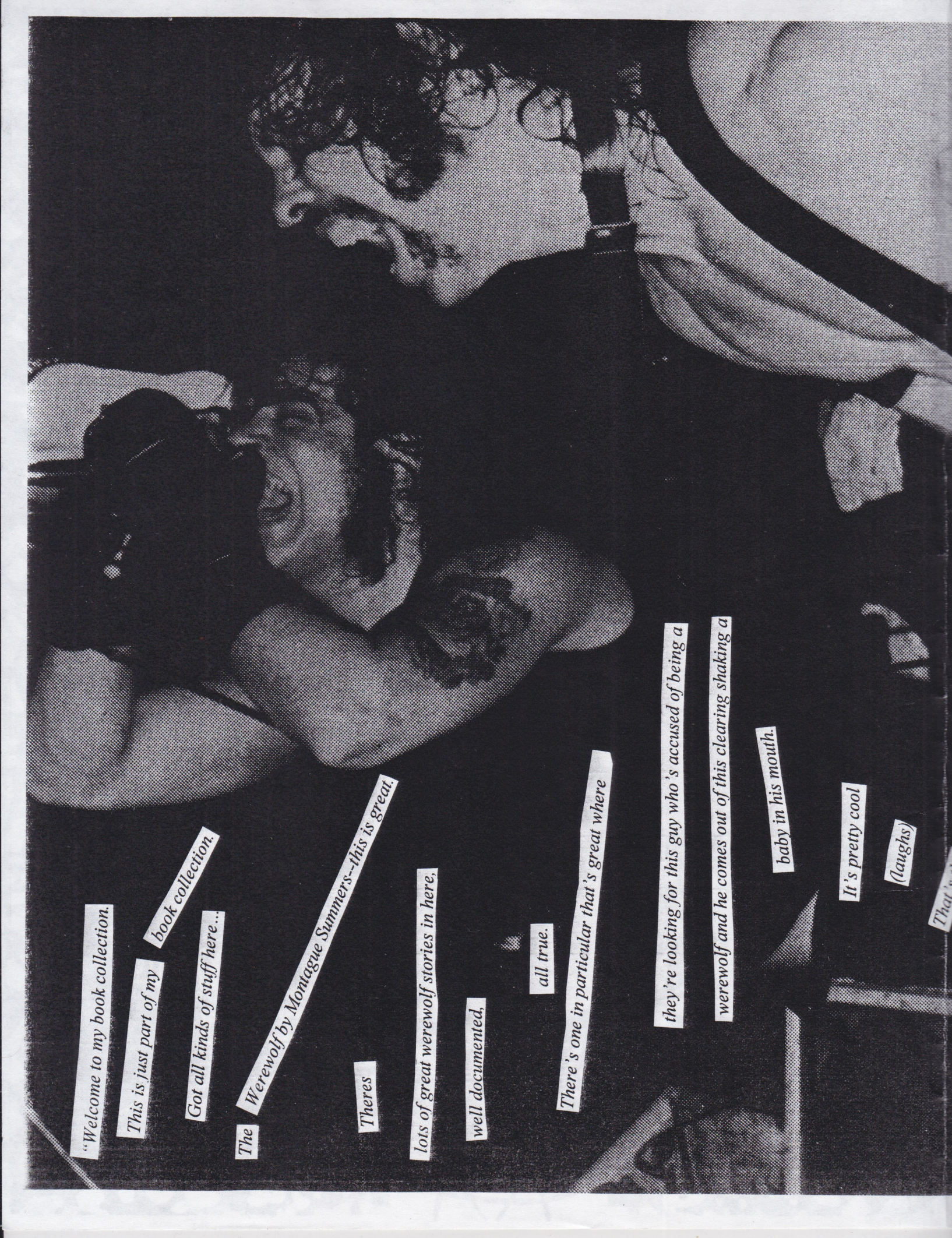
DOOMTOWN
NUCLEAR FAMILY PRESENTS

SPELLING BEE
NUCLEAR FAMILY PRESENTS

PUNK ROCK

MARCH 15TH

AT THE CRANKY YELLOW
2847 CHEROKEE ST.
8pm || \$5



"Welcome to my book collection.

This is just part of my

book collection.

Got all kinds of stuff here...

The

Werewolf by Montague Summers--this is great.

Theres

lots of great werewolf stories in here.

well documented,

all true.

There's one in particular that's great where

they're looking for this guy who's accused of being a

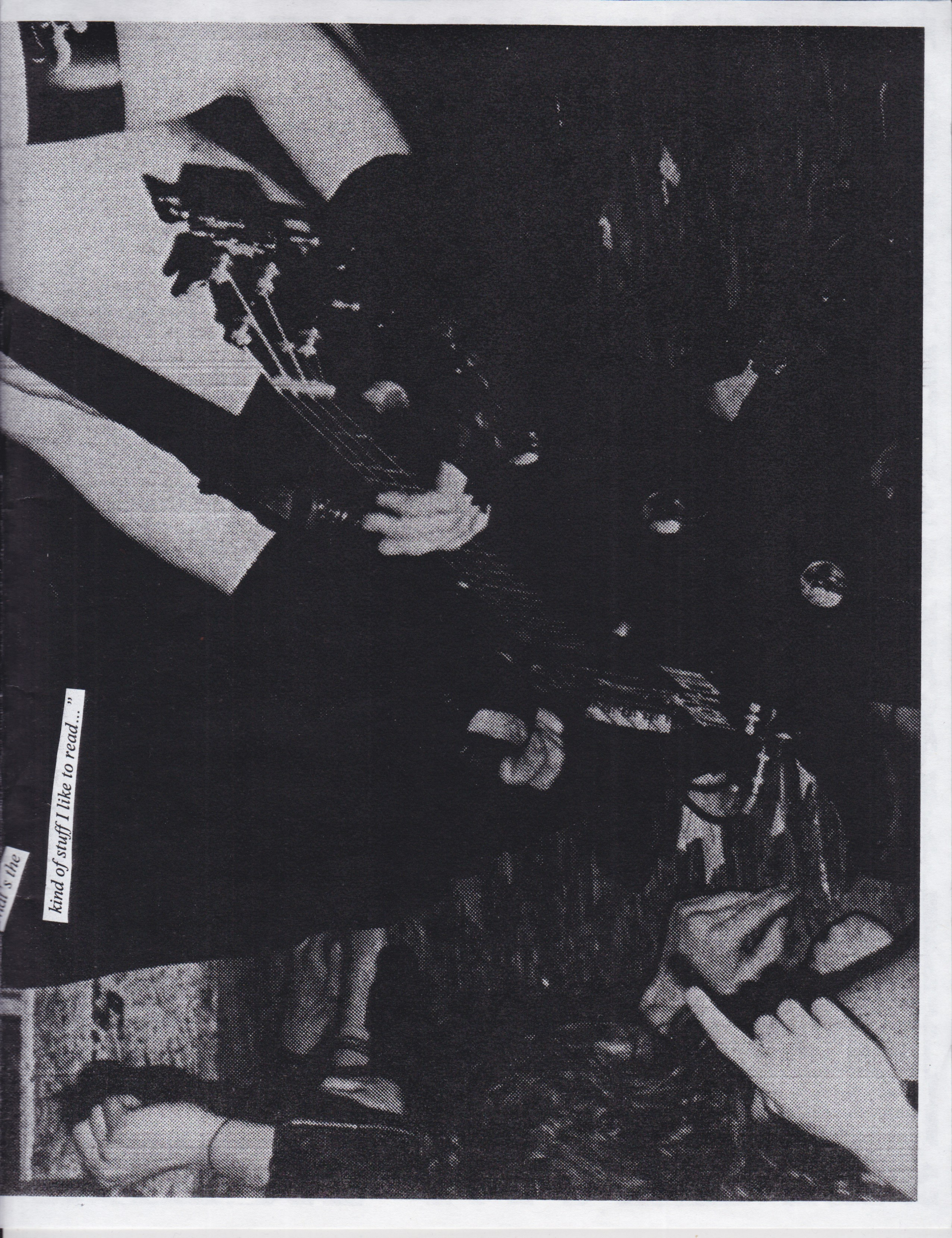
werewolf and he comes out of this clearing shaking a

baby in his mouth.

It's pretty cool

(laughs)

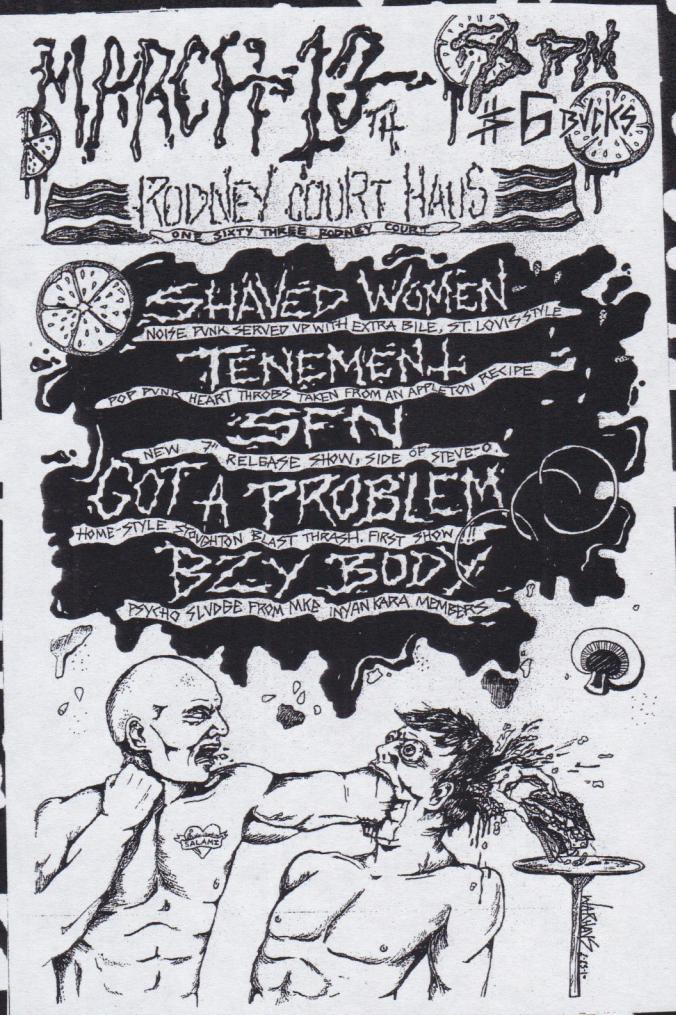
That's



and s the

kind of stuff I like to read...

Tenement, Shaved Women, SFN
Madison, WI
March 13



What a lineup! When I heard about this show I almost cried. I'd seen SFN once, playing to crowd of maybe seven people in St Louis. Tenement I drove to Maryland to see last summer only to find out they had cancelled (because their drummer went crazy and broke a bunch of stuff, I learned). Then later that summer they were scheduled to play St Louis on their tour with Used Kids but again let me down due to more drummer issues. So obviously, I was overjoyed when I'd get to see both bands in the proper atmosphere--their own state! I caught a ride with St Louis' Shaved Women. We arrived at Graem of SFN's house a little early, finding the three or four people there, including Graem himself, getting high with a "bear bong": a bong made from one of those bear shaped honey containers. I don't even smoke weed and I thought it was awesome! After bullshitting around for an hour or so we went to the show, a basement show, and bullshat around for another hour. Little by little people started packing in, drinking their cheap American brews, telling bad jokes, etc. The first band Got a Problem was making their debut

but didn't impress me with their sloppy two man thrash. Almighty TENEMENT was next. Standing there in anticipation, watching them set up, grinning like an idiot with butterflies in my stomach, made me feel like a dork. What can I say, this band fucking rules. They often get pigeon-holed into the pop punk genre but its way better than that. Hardcore kids playing pop; all who dig catchy Husker Du/Replacements punk have probably already heard their tape (order it from them if you haven't! \$2 or \$3 to 1206 N. LAWE STREET APPLETON, WI 54911). It's been at the top of my list ever since I heard it a year ago. They played maybe five or six songs. Over half of the set was allotted to Jesse's witty banter, pure feedback, or some other form of fucking around. Holy FUCK can these guys play. Amos tears ass with his catchy licks, their new drummer (who also plays in Bored Straight) is tight and fast, and Jesse was all over the fretboard. And I won't forget to mention they played their already complex songs TWICE as fast as on recording. The set ended with Amos spazzing out making noise on his guitar, then smashing out into the audience, falling down, running back to plug his guitar in, smashing again, falling over, again and again!!!! A fucking bulldozer powerhouse! Tenement might be the only band that can pull off this sound this well, and for that they're one of my favorites



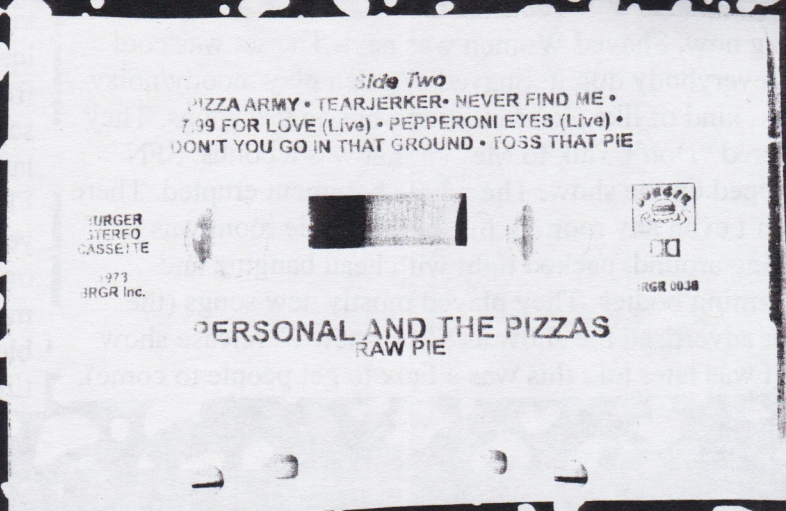
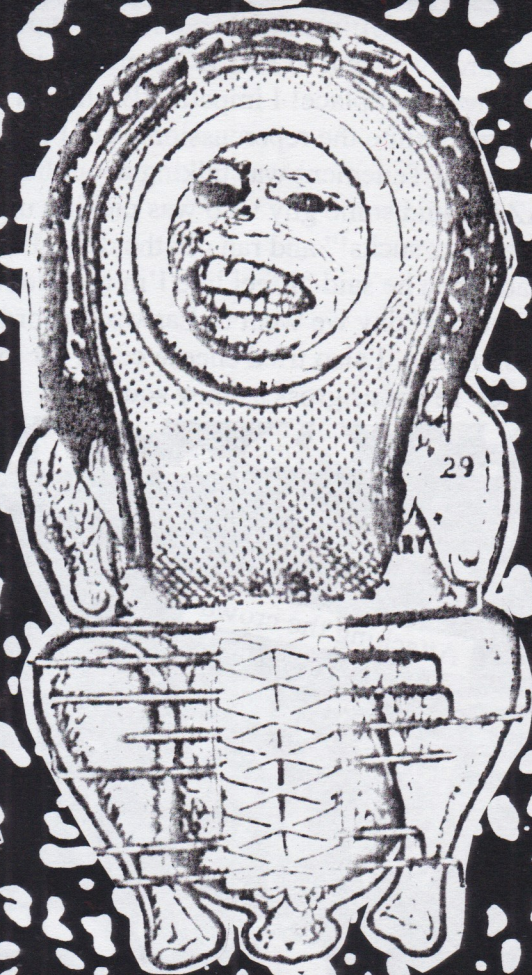
going now. Shaved Women was next. The set was cool and everybody dug it. Shaved Women play moody/noisy punk, kind of like Condominium, but no fast songs. They covered "Don't Talk to Me" so that was a bonus. SFN wrapped up the show. The whole basement erupted. There wasn't even any room to mosh, the whole room was just flailing around, packed tight with head banging and screaming bodies. They played mostly new songs (the flyer advertised the show as SFN's new 7" release show but I was later told this was a faux to get people to come),

vinyl and cassettes. Utilize 2010 and do it, or you're at a loss. Afterwards we went to FALBO's pizza with people from the show--great place! I impatiently choked down scalding pizza despite the repercussions, but I paid for it later on. Jesse of Tenement was talking about how cool FREE JAZZ is and some guy who was picking up a pizza yelled "Free jazz sucks!" and ran out the door. Erik hit it on the head when he said "I feel like I'm in a Jim Carey movie!". The next day we went to Earwax Records and I blew \$40 on music. I also tried cheese curds for the first time and they're not as gross as they sound.



and most of their set was banter too. The bassist was playing in a cast. All this guys wail at their instruments as well. And they all, especially Graem, exert all their energy on playing: fucking screaming as hard as he can, eyes bulging like they might pop socket if he goes any harder. Rapid blasts, doom ridden slows, chunky distortion, heavy, hard, Fuck. Along with Holy Shit!, Wisconsin has some of my favorite bands in the Midwest. If you haven't heard any of these bands, they all have





PERSONAL AND THE PIZZAS: Garage punk that rips off the Ramones and the Stooges and sings mostly about pizza...lame? Wrong. More like sheer genius. Hardcore purists will frown at this band's mild silliness, which makes it even more awesome. As a silly guy myself (I have between 1 and 5 hawaiian shirts in my closet), I can appreciate. Who wants to be mad all the time? This tape, which contains all their previous records up to date, is best blasted on the way to the skate park on a Friday afternoon or at a 3 am pizza party, and should always be headbanged to the way Bohemian Rhapsody is in Wayne's World.

MERCHANDISE: The weather was really shitty when I got this tape. For a week straight it was cloudy, and I listened almost every day. For some reason I feel the music and hopeless gray go together--gloomy vibes from both. Now I feel like it *should* be rainy or foggy out whenever I listen. What a winner this is! Melodic punk that draws from post punk (Gang of Four mostly), indie, and Jawbreaker-esque bummer pop. Also, the intro to the last song resembles the intro to Dino J's "Forget the Swan". Overall a very emotional and hypnotic listen. Sit on your hands.

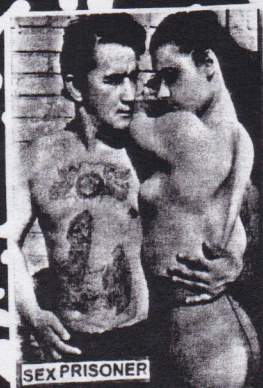
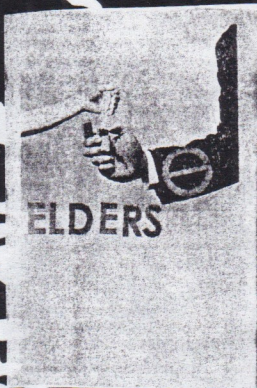
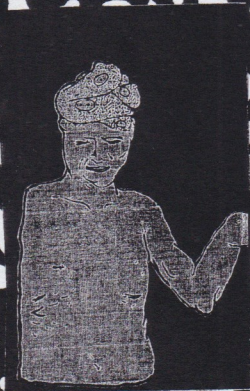
SEX PRISONER: Fucking bull dozer *hardcore*, extra emphasis on the hard. Think Apartment 213 meets Left for Dead. Deep fried distortion and de-tuned, no bullshit but a whole lot of beef (with "pieces of shit on food stamps"), "Judgement", "Piss when I cum", and "Pulp" are my favorites. This band makes me want to lift weights.

ELDERS: Arizona uber alles! A+ aesthetic, pretty good negi hardcore. Like 9 shocks terror but with less memorable song structures and riffs. The line "we hate everything" from 'philosophy failure' rubs me the wrong way. Nobody hates everything...Overall, this is above average and I would mosh to this band live.



PERSONAL AND THE PIZZAS
RAW PIE

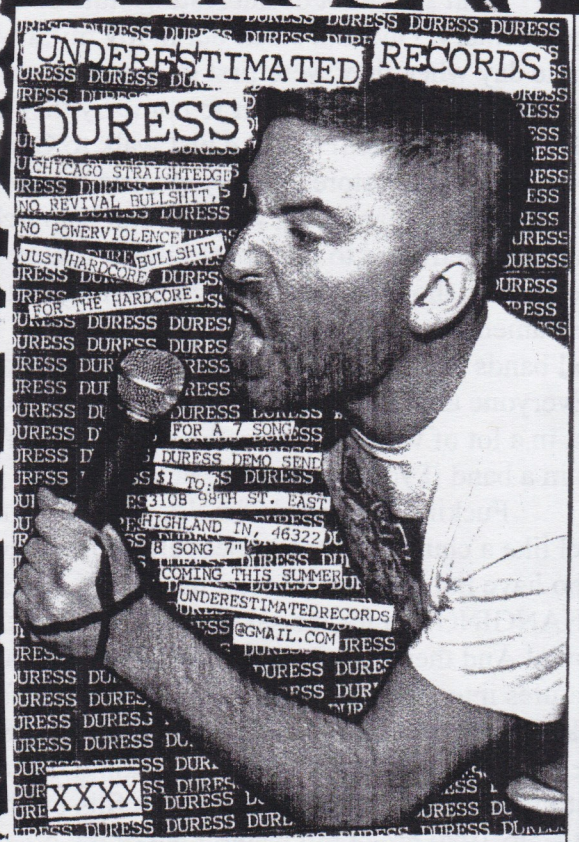
I Don't Wanna Be No Personal Pizza • I Don't Feel So Happy Now No More • I Can Read • I Ain't Takin' You Out • Brass Knuckles • Nobody Makes My Girl Cry But Me • Knuckles #2 • Pizza Army • Tearjerker • Never Find Me • 7.99 For Love • Pepperoni Eyes • Don't You Go In That Ground • Toss That Pie
See sheet for sequence



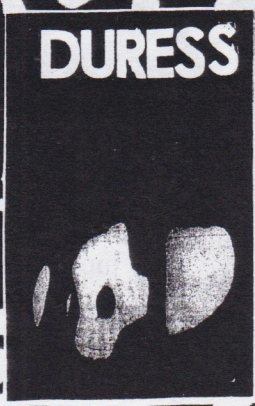
RAPED TEENAGERS: I'm just beginning to delve into European hardcore. American and Japanese hardcore I feel I'm somewhat learned on, although probably just above 'novice'. I could (and have) killed hours on the Kill from the Heart website gawking at the masses of 80s bands from around the world, especially Europe. 80s Scandinavian HC I know literally nothing about, and I know I'm missing out. If anyone wants to make me a tape of Finnish and Swedish hardcore I would be forever grateful! Or at least point me in the right direction; I hear so much about it but don't know where to start. Anyhoo, Raped Teenagers were from Sweden circa 83-89. I first heard them on a CD an old friend made a couple years ago. I had no idea what material it was, or anything about the band other than they were from the 80s and Europe, but the first song (which I later found was "Intro/Gubbar") was so fucking head-scratching. It started with some weird, almost silly, instrumental intro then burst into a speed-thrash anthem (I was going to say 'stampede', but it's not a stampede. **DISCHARGE** is a stampede) with someone bellowing another language, almost tongue twisted from yelling so fast. I learned it was the first song on their 1985 **JAG GILLAR BLOMMOR 7" EP**. I acquired their 1983 **WAR CHILD** demo and it's great too! Some of the songs from the 7" are on here I think, and the recording quality is excellent! The songs range from fast stings to a reggae song to other weird numbers in the vein of 'Intro/Gubbar'. Gang vocals, almost playful/childish riffs at times and short high pitch bird or viking calls? The vocalist throws in these little WAAHs that almost sound like that! All these elements are present while the music remains **HARDCORE PUNK!** Only a few of the 20+ songs pass the minute mark. A band that is lyrically serious yet musically wacky/speedy, like this one, is exactly my cup of tea. Highly recommended.

NO QUALMS: I was surprised by this band! They played a weekday show in St Louis that I didn't even know a touring band was on. When I saw them decked out in all stereotypical crust attire I expected the worst. Well shit, I felt like a total fool for judging when they started their hardcore/thrash speedfest. Sounds like **CODE 13** mixed with **INFEST**. The singer was feeling mean and did all the cool stuff good frontmen do: jump kicks, getting in people's faces, moshing. What came from left field was the "I like food" cover! This tape is numbered "25/∞". I completely embrace this kind of humor!

DURESS: Live tape. Four old songs. Two new ones. Fuck you.



Hey Ronnie fully endorses **DURESS** and throwing bar stools at bouncers. Cross your fingers for an interview next issue.

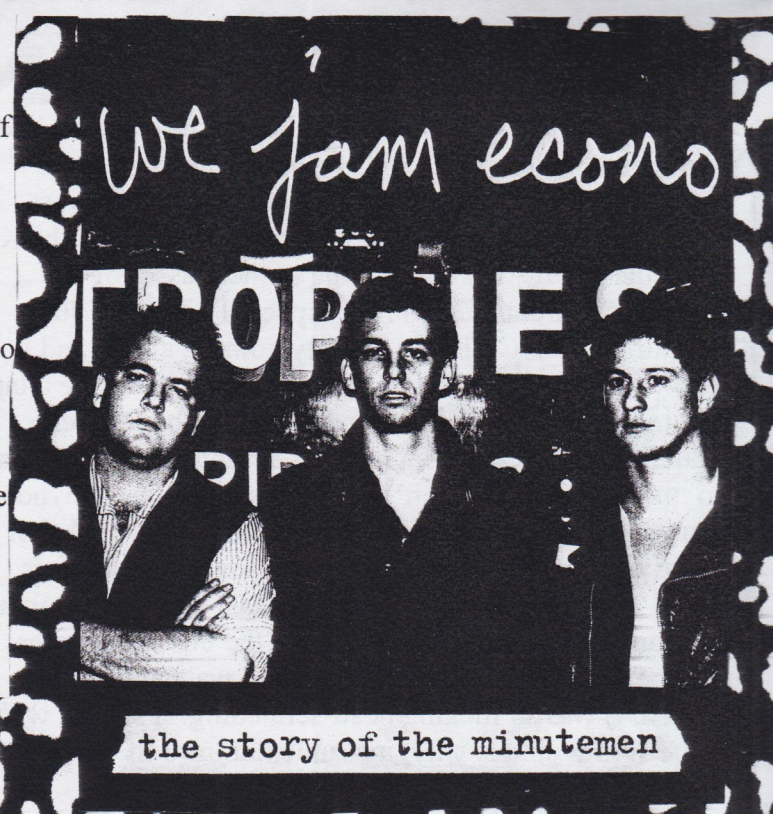


I know this review is a few years late but I just got my hands on a copy of the Minutemen documentary and, having discovered them only some months ago--the rush of energy in their music which never fails to get my fist pumping or at least bring a smile to my face--I'm going to write about them! I believe they were one of the most original, inventive "punk" bands of all time: short songs, jazz/funk riffing, tight, powerful, and quick drumming, vague political lyrics...it came out of fucking no where! No band since the Minutemen has single-handedly brought something new to the table (maybe SEIGE can be credited for paving the way for power violence, but that's different...)--all others took the sound of what came before them and worked off that. Sure, the Minutemen had their influences and they themselves would probably deny the prior statement, but just listen to the music! No one else had that quirky lyrical style and no funk bands were playing that fast!

Watt says a lot of interesting stuff throughout the documentary. One that stuck out in my mind was how back in the day when they were first looking to start a band, instruments were a lot harder to come by then now. We take it so for granted! We can just walk to Guitar Center or some local music store and buy electric equipment. Plus, with the internet anything we need can be purchased online and hand delivered to our door! I never realized that back then music shops carried mostly marching band instruments, not electric guitars and basses, so musicians in real bands and everyone else were divided. Watt says "Everyone always talks about the so called good old days, but in a lot of ways they were lame!...It's so much easier to be in a band if you're a young person today."

Fucking 'Paranoid Time' and 'The Punchline'! I feel like a chump for only discovering them recently! Any who have not heard these records, THEY ARE LIFE CHANGING! So for the sake of your life, track them down! And then go buy or rent this documentary! It features interviews with members of all your favorite bands (like FLEA, from RED HOT CHILI PEPPERS, shit yeah). Be forewarned, the ending is tear jerking! There's a 2nd disc with three live sets. George Hurley's fills on the Starwood set from 1980 broke my water. One of the other sets is them playing acoustic--fucking great! BONGO PUNX!

I realize this issue was all over the place (Japanese hardcore, LA punk worship, Danzig, power violence, funk-punk) and I think I'm going to keep it that way. Sometimes this diversity troubles the flow of the zine, but I'll be working on that in the future. I feel my writing has improved since issue one, although I'm still an amateur writer. That too will continue to be worked on. I've already



One wonders what direction they would have taken had D. Boon's life been spared. Nevertheless, it can't be denied that they brought style and soul to the formulaic punk scene of the 80's. Through their creative, jarring music and mind boggling, brief-political-rant lyrics, the Minutemen left their thumb print on punk history. Their dedication to the DIY ethic, thrifty means of recording and releasing their own music, and non-stop work ethic are testimony that punk is a lifestyle, not a parameter for music or fashion statement. The Minutemen are timeless. The Minutemen are forever. All hail D. Boon!



begun work on next issue. Sorry for no political related rants this time around (I've gotten a lot of good feedback on the child abuse and women in the middle east pieces). Stay tuned for a piece on Malcom X next issue! Tape traders please get in touch, I need schooling in all international punk and hardcore past or present, especially South America, Mexico, and Scandinavia!!

beerland



BLACK
FLAG

Fuck mysterious guy hardcore

Fuck lo-fi hipster garage

I want REAL PUNK!



"Welcome to my book collection.

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The Werewolf by Montague Summers--this is great.

There's

lots of great werewolf stories in here,

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all true.

There's one in particular that's great where

they're looking for this guy who's accused of being a

werewolf and he comes out of this clearing shaking a

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(laughs)

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